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Correspondence.

A PAINTED TABLE.

Editor of The Art Amateur:

SIR: In an early number of your admirable magazine I am told that you published an illustrated account of a table of twelve panels, each painted by an eminent New York artist. How can I procure the number? How is the wood of the table prepared to receive the color, and is it used for the background?

META, Albany, N. Y.

ANSWER.—The article appeared in the June number (Vol. 3, No. 1) which we will mail to you on receipt of 35 cents. The top of the table must be quite smooth, and sized with the size sold at the artists' colormen; when dry, sketch the design or transfer it, and fill in the outline with Chinese white, mixed with an eighth part of water-color megilp, well ground together, and sufficiently thinned with water to lie smooth. The colors are painted over this as on paper, and the ground may be filled in with lampback and a little gum arabic, giving two or three coats. The table may be varnished with white spirit varnish.

ART NEEDLEWORK MATERIALS.

Editor of The Art Amateur:

SIR: Please inform me exactly what kind of materials are arrasene and Bolton sheeting which are so often spoken of in your Art Needlework Department? (2) Where can I procure them? They are unknown at the dry goods and fancy stores here. (3) What are the most suitable materials for embroidering with crewel? (4) Is it proper to use crewel and silk on the same material?

S. B. T., Cambridge, Mass.

ANSWER.—(1) Arrasene is a species of worsted chenille, but is not twisted round fine wire or silk, like ordinary chenille; though it is woven first into a fabric, and then cut in the same manner. It serves to produce broad effects for screen panels, or borders, and has a very soft, rich appearance when carefully used. It is made also in silk; but this is inferior to worsted arrasene, or the old-fashioned chenille. Bolton sheeting is a coarse twilled cotton fabric, seventy-two inches wide, of a beautiful soft creamy color, which improves much in washing. It is inexpensive, and an excellent ground for embroidery, either for curtains, bedspreads, chair coverings, or for ladies' dresses or lawn-tennis aprons. (2) You can obtain them at R. H. Stearns & Co., 131 Tremont Street, Boston, who keep every kind of material for art needlework. (3) Crewel is suitable for embroidery on all kinds of linen—on plain or diagonal cloth, serge, flannel, etc. (4) There can be no reasonable objection to doing so. Crewel is also very effective when used in conjunction with embroidery silk, or filoselle, either in conventional designs, or where flowers are introduced. The leaves may be worked in crewel, and the flowers in silk, or the effect of the crewel increased by merely touching up the high light with silk.

ETCHING ON LINEN AND SILK.

Editor of The Art Amateur:

SIR: Please tell me in your correspondence how etching is done on linen and silk.

A SUBSCRIBER.

ANSWER.—Directions for etching on linen are given in our issue for July 1880; for etching on silk, in October (see instructions for Plate LXVII., page 110).

WANTED, A WAY TO HARDEN CASTS.

Editor of The Art Amateur:

SIR: Can you give me a method for hardening plaster casts? I have heretofore painted them, but the paint fills up too much, and turns dark; have also used a solution of wax and white soap, but do not like the gloss it gives.

E. C., Houston, Texas.

ANSWER.—We know of no better way than painting them.

SIMPLE CHINA PAINTING DESIGNS.

MRS. D. VAN D., of San Francisco, will find that we have acted upon her kindly suggestions. Professor Piton's flower designs this month are quite simple, and we shall continue to give such for her benefit and that of other novices in china painting. Any of this series may be had separately, carefully colored by hand, on receipt of fifty cents at this office.

Pressure of advertising compels the omission of much correspondence.

SUPPLEMENT DESIGNS.

PLATE LXXVII. is a design for a pincushion in appliqué. The leaves of different shades of green should be cut out and pasted on, and then the veins of the leaves should be worked in silk. The bird should be in three colors, the tail and wings black, the head blue, and the rest gray. The stem should be shaded brown, and the berries red. These should be cut out the same as the leaves, and worked over.

PLATES LXXVIII. and LXXIX. are pen-and-ink designs for kettle-drum invitation cards, drawn by Geo. R. Halm.

PLATE LXXX. represents a variety of designs for handles, further mentioned under "Decoration and Furniture."

The following are Prof. Camille Piton's instructions for painting the four designs on the extra supplement:

"The Lady" (1509).—The hat is brown felt, with white feathers around the border and a red feather on the top. The waist is deep violet velvet, and the breast jewelry in gold (silver yellow and yellow brown). The wrist ruffles are silk (yellow ochre). The petticoat is yellow satin with red velvet band. The gown is yellow ochre with brown, and the ornamentation is deep purple with carmine No. 3. The purse is red satin for the round ribbons near the hand, the rest black velvet with light blue pocket and golden fringes and strings. The border of the gown is light gray with white flowers, brown-green stem, and rose ribbons with velvet black border lines. The large pieces on the breast and on the sleeve are in the same style.

"The Gentleman" (1509).—The cap is brown velvet (brown with blue or with black). The hair is auburn. The fur is reddish (red with brown and black). The sleeves are deep violet velvet. The body-coat is yellow ochre with black velvet bands at the bottom. The facing of the large sleeves is yellow silk or pink. The stockings are light blue (ultramarine blue), and the shoes are deep brown. The purse is yellow, brown and gray No. 2, light. The facing of the overcoat is warm gray, shaded with neutral gray.

"Pink Azalea."—First painting: Flower, gray No. 1, and foliage in deep chrome-green and yellow for mixing. Retouch with gray No. 2 and carmine Nos. 1 and 2 for the flower, and grass-green No. 5 mixed with brown No. 108 for the leaves.

"Clematis."—First painting: Flower, light sky-blue, yellow for mixing and silver-yellow centre; foliage deep chrome-green and yellow for mixing. Second painting: Flowers, gray No 2, and brown No. 3 centre; foliage, grass-green No. 5 mixed with brown No. 108.

BIBLIOMANIA IN THE PRESENT DAY in France and England; or, Some Account of Celebrated Recent Sales," is the title of a beautifully printed little volume from the French of Philomneste Junior, with a notice and portrait of Frantz-Bauzonnet from Le Livre. It is published by J. W. Bouton. The prices at which the more important books were sold are given, together with the prices brought by the same books in previous sales. Altogether the contents of the volume are invaluable to book-collectors and by no means without interest to the general reader.

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